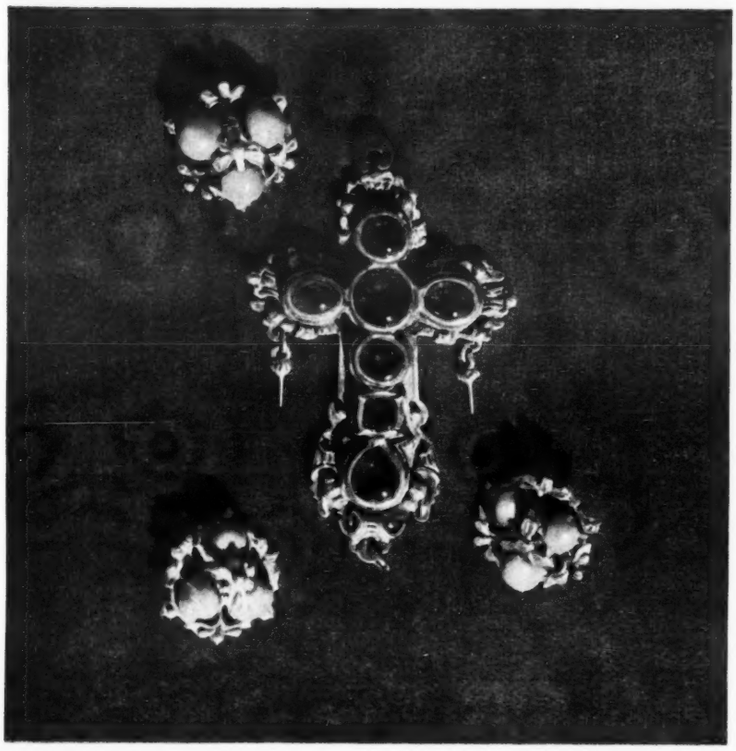
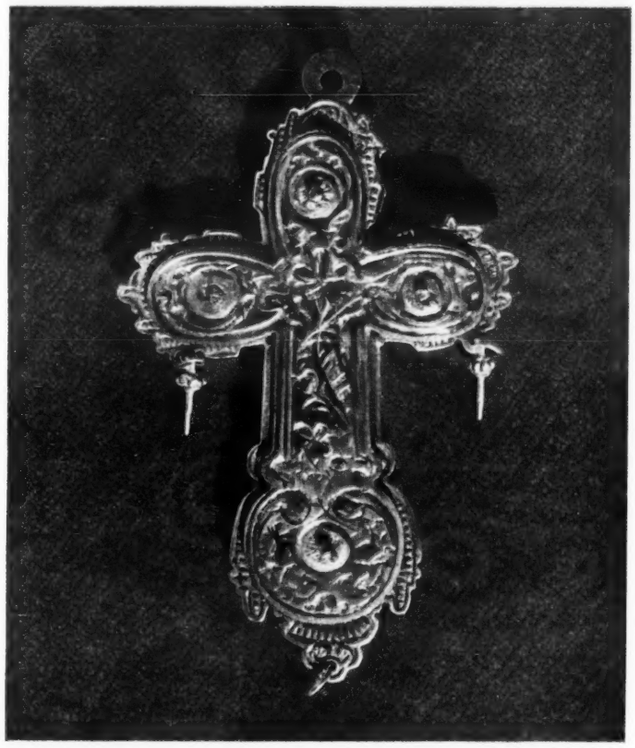
AMID THE GOLDEN DAFFODILS: A CHARMING STUDY OF H.R.H. THE DUCHESS OF GLOUCESTER.

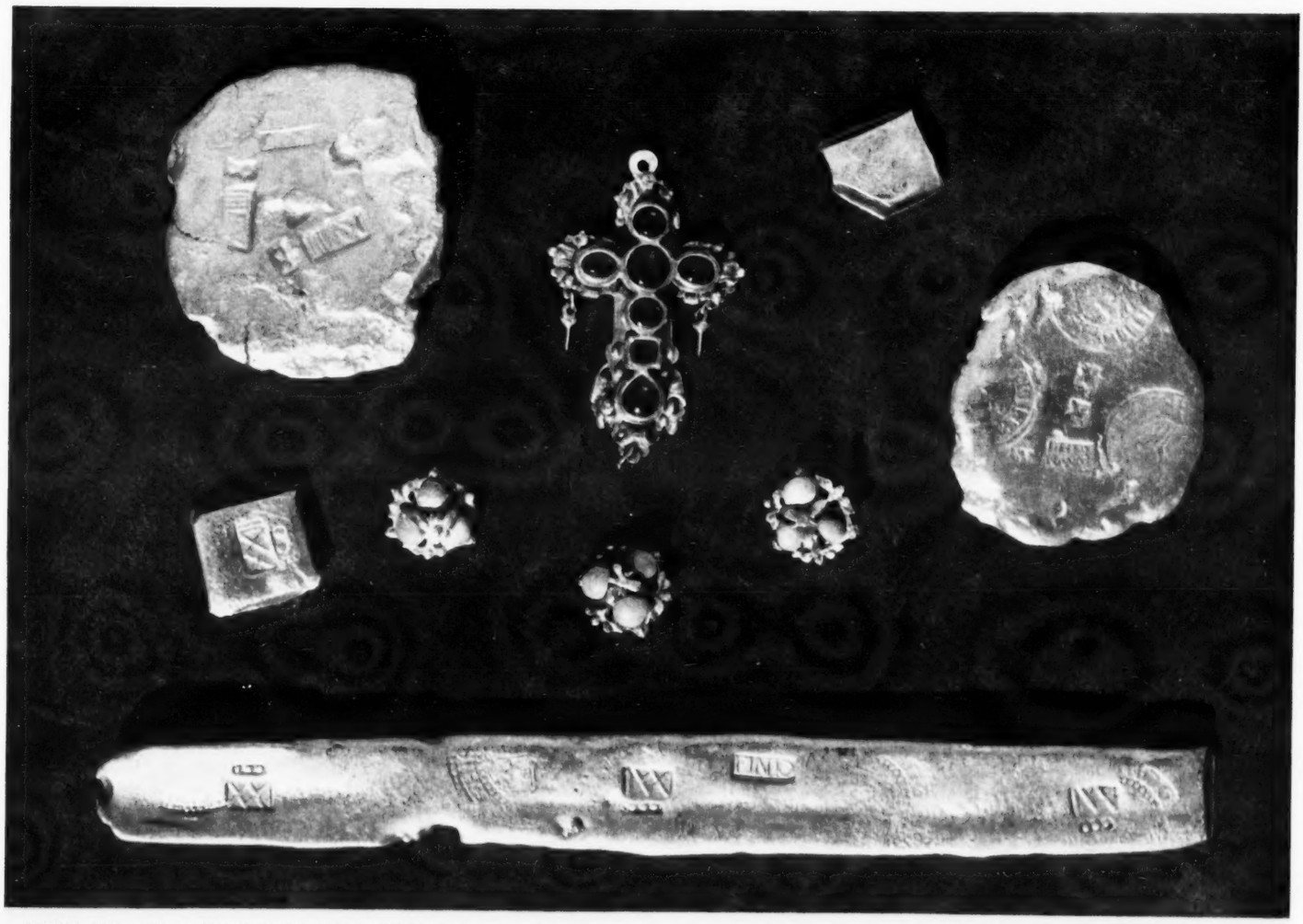
The Duchess of Gloucester, while not perhaps so frequently in the public eye as other members of the Royal family, holds a very special place in the affections of the people. Since her marriage to the Duke in November 1935, the Duchess has fulfilled a very large number of public engagements, both with her husband and by herself—and she is ever ready to give up her time to support any worthy activity. In intervals from their programme of public service the Duke and Duchess of Gloucester like to spend as much time as they are able at their lovely country home in Northamptonshire, Barnwell Manor, with their two sons Prince William and Prince Richard. Barnwell Manor, which is two miles from Oundle, is a charming sixteenth-century manor house built of Northamptonshire stone. On the lawn, facing the house, are the ruins of Barnwell Castle, which was built in the thirteenth century. The gardens, in which the Duchess of Gloucester is herself a keen worker, and in which she is seen in this photograph, are a delight.



A WONDERFUL FIND OF SPANISH GOLD FROM A SUNKEN GALLEON OFF BERMUDA: A GOLD-AND-EMERALD CROSS, AND THREE GOLD-AND-PEARL BUTTONS.



THE BACK OF THE GOLD CROSS, SHOWING THE PRINCIPLE OF CONSTRUCTION AND THE RECESSED DESIGN FOR ENAMEL ORNAMENT.



SPANISH GOLD FROM A GALLEON OF THE LATE SIXTEENTH CENTURY: THE EMERALD CROSS, THE PEARL BUTTONS AND VARIOUS PIECES OF GOLD, STAMPED WITH SEVERAL MARKS, INCLUDING THE WORD "PINTO," WHICH SUGGESTS A COLOMBIAN ORIGIN FOR THE GOLD.

SPANISH TREASURE FROM A GALLEON OF 350 YEARS AGO: RICH JEWELS FROM A BERMUDA REEF.

In our issue of January 8 we recorded with a number of photographs (by Mr. F. L. Hamilton) some of the rich discoveries made by the Bermudian divers, Edward Tucker and Robert Canton, from the submerged wreckage of what appears to have been a Spanish treasure ship which sank off Bermuda between about 1592 and 1609. The objects salvaged included ship's armament and furnishings, a great quantity of coinage, mostly silver pieces-of-eight; and the gold which we illustrate here from colour photographs by Mr. F. L. Hamilton. From the name "Pinto" impressed on the gold bar it may be assumed that the gold came from the River Pinto, in Colombia, was cast in rough shapes and stamped with various official marks, including incuse impressions made, presumably, by hammering a piece-of-eight against the gold. It has also been stated that the cabochon emeralds are of Colombian origin; and from the design it seems possible that the cross was made in the New World to a Spanish design.

WITH RED FEATHERS IN THEIR MOUTHS AND CLAD IN BRILLIANTLY COLOURED COSTUMES: NIGERIAN WOMEN PERFORMING THE NTIMI DANCE FOR THE QUEEN AT CALABAR DURING THE ROYAL TOUR. IT IS THE SUPREME CEREMONIAL DANCE OF THE WOMEN OF CALABAR.

WEARING VIVIDLY-COLOURED FEATHERED HEADDRESSES: MALE DANCERS OF CALABAR DRESSED TO REPRESENT ANIMALS DEFENDING THEMSELVES AGAINST A HUNTER.

A MEDLEY OF COLOUR AND RHYTHM TO HONOUR THE QUEEN: NIGERIAN TRADITIONAL DANCES.

One of the many ways in which the people of Nigeria paid tribute to H.M. the Queen during the Royal tour earlier this year was in the performance of traditional dances. These dances are remarkable for their rhythm and for the brilliantly coloured costumes, in many cases based on traditional representations of old legends, worn by the performers. On this page we show two of the dances which the Queen saw in Calabar. One of them, the Ntimi Dance, is the supreme ceremonial dance of the women and is performed only on great occasions; the other is the animal dance performed by the men. Originally the Ntimi, a painted gourd, was so great a symbol of regal awe that the death penalty was enforced for any who let it fall to the ground or misdirected its messages.

From colour transparencies by Arthur Sidey.

AT CALABAR: SOME OF THE PERFORMERS IN THE NTIMI DANCE OF WELCOME TO THE QUEEN AND THE DUKE OF EDINBURGH.

PERFORMING THE NTIMI, OR SUPREME CEREMONIAL DANCE: TWO NIGERIAN GIRLS WITH RED FEATHERS IN THEIR MOUTHS. THE FEATHER SYMBOLISES SILENCE AND SIGNIFIES THE SOLEMNITY OF THE OCCASION.

Although it is impossible to convey in a photograph the music and movement of some of the Nigerian traditional dances performed in honour of the Queen, these colour photographs show something of their extraordinary brilliance. Owing to the printing dispute we were prevented from reproducing as many photographs of the Royal tour of Nigeria as we would have wished, so we are pleased to have this opportunity of recalling, in colour, on this and the preceding page, a few of the unforgettable scenes which the Queen witnessed. Two of the significant items of the Ntimi dance are the red feather held between the lips of the dancers to enjoin silence and solemnity in the August Presence, and the Ntimi itself, a painted gourd, which is manipulated with care to convey cryptic messages of loyalty.

READY TO PERFORM BEFORE THE QUEEN: BONNY DANCERS OF EASTERN NIGERIA WEARING ELABORATE HEAD-DRESSES, INCORPORATING CIRCULAR MIRRORS, AT A DISPLAY OF DANCING AT ENUGU STADIUM.

WITH HER HEAD ADORNED WITH OSTRICH FEATHERS: AN IHITENANSA GIRL DOING THE IGBAKWU TRADITIONAL DANCE AT ENUGU.

WEARING THE VIVID COSTUMES WHICH DELIGHTED THE QUEEN: BRILLIANTLY-ARRAYED MEN WHO TOOK PART IN AN ANIMAL DANCE AT CALABAR.

IN HIS CARRIAGE AT THE CALABAR STADIUM: THE OBONG OF CALABAR, EDEDEM ARHIBONG V, WHO LED A PROCESSION OF NIGERIAN CHIEFS.

CONVEYING LOYALTY TO THEIR QUEEN: SOME COLOURFUL OCCASIONS IN NIGERIA.

From colour transparencies by Arthur Sidey.